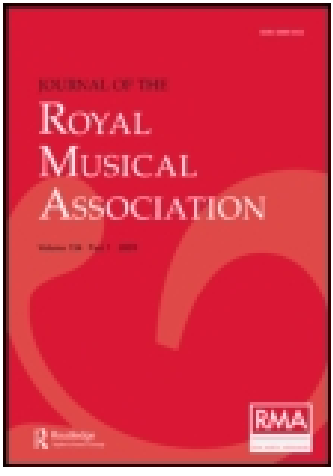

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The Clarinet and Its Music

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APRIL 18, 1916.

CHARLES MACLEAN, ESQ., M.A., MUS.D.

VICE-PRESIDENT,

IN THE CHAIR.

THE CLARINET AND ITS MUSIC.

BY OSCAR W. STREET, M.A.

I HAVE been asked to give a minimum of "history" in this paper, and therefore, although from the very nature of the subject-matter it must be dealt with historically, I will only very briefly trace the evolution of this, the youngest of the wood-wind of the orchestra. But by "youngest" I mean the last to reach such a stage of development as entitled it to a place in the orchestra. For the clarinet—and this is the important point to remember about it in any discussion of its peculiarities—is a cylindrical tube sounded by means of a single beating reed, and such instruments are of great antiquity. They were in common use in the early civilisation in Egypt. I understand that some specimens of a very ancient Egyptian instrument which was thus sounded, discovered by Prof. Petrie, were exhibited before this Association some time ago. This instrument is the arghoul, and an instrument closely resembling it is used in Egypt to this day. There are three modern specimens in the South Kensington Museum, though curiously enough one of these has what is apparently a double reed something like a bassoon-reed. In its original form it consisted of two cylindrical tubes of unequal length made of reed (the *Arundo donax* of the Nile), sometimes also of bamboo, firmly tied together, each tube having a mouth-piece, shaped like a beak, with a reed tied to it, which is usually carved in the same material as the tube. The two beaks are put in the mouth, and produce sounds at the same time. The shorter tube has six finger-holes, the longer one serves as an accompanying "drone." The Arabian zummarah, which is closely allied to the arghoul, also consists of two tubes, which, however, are both provided with finger-holes, but the double sounds produced in this manner are so horribly discordant that they are hardly

bearable to European ears. There are still more varieties of this kind, all being of Arabic origin—as, for instance, the chirimia with one tube, a popular instrument of the Balearic Islands. It has survived in its original shape in the Island of Sardinia. Furthermore, various instruments similar to the arghoul have been found in Egyptian tombs in modern times. Such belong to the XXth Dynasty, B.C. 1100. The use of the single reed among the Greeks and Romans was probably borrowed from Egypt. The Greek "aulos" had a cylindrical bore, and was played with a single reed. Fragments of ancient tibiæ, also cylindrical, discovered at Pompeii, show the application of this species of reed, and that its use was popular appears to be beyond doubt. Reed instruments of this kind were, however, in their early stages of development inferior to those of the double-reed families, lacking their delicacy and quality of tone, and being capable of little expression. Their use was therefore confined to musicians of a lower social status.

[Instrument shown and played on.]

Since I wrote the foregoing remarks, Dr. Southgate, who to my great regret is unable to be with us this evening, has very kindly given me permission to show you this instrument, which is an exact copy of what is undoubtedly the oldest musical instrument in the world Two such specimens were found some twenty years ago in the Pyramid of Akhmin by M. de Frenay, a French Consul. This pyramid is the oldest of all the Egyptian pyramids, and thousands of years prior to the time of the Pharaohs One example is preserved in thé Cairo Museum; the other, of which this is an exact copy, is at Paris. The remarkable feature of them is that they show not only that the ancient Egyptians understood and required just intonation, but that they were acquainted with the diatonic, chromatic, and enharmonic scales many ages before the rise of Greece and its philosophers, to whom it was formerly supposed that we owe our musical ladder of sounds. The late Sir John Stainer remarked when he heard about these instruments, "The first chapter in the history of music has to be re-written."

Instruments such as these were the ancestors of the chalumeau, German shalmei, which must not be confused with the shawm, the double-reed instrument (which in France is also called musette), though the two terms represent the same diminutive form of the Latin calamus = a reed or straw. In the Middle Ages the chalumeau was widely spread in Western Europe, but has survived to-day in very limited numbers. Indeed, in contrast with the many original representatives of the shawm family, it is nearly extinct. Wandering gipsies in Greece are practically the only people who still use it as a national instrument.

[Chalumeau shown and played on.]

The chalumeau may be described as a rude instrument made from a cylindrical reed in which a speaking tongue was cut, bored with six finger-holes and one thumb-hole. Such a tube, in the words of Mr. D. J. Blaikley, that learned authority on wind instruments, when over-blown, repeats its fundamental scale a twelfth higher; and when the fundamental scale is limited to an octave there is manifestly a gap of several notes. By the end of the 17th century chalumeaux were being made in four pitches or keys—viz., in high A, in E♭, in C, and in low A. Specimens of these are to be found in various museums throughout Europe. Those which concern us most in dealing with the history of the clarinet are the two in the Bavarian National Museum at Munich, which are certified as the work of Johann Christopher Denner, whom all clarinet-players honour as the inventor of their instrument. Denner was born at Leipsic in 1655. When he was eight years old his father, who was a maker of musical instruments, moved to Nuremberg, where Denner resided till his death in 1707. His flutes were celebrated throughout Germany, being remarkable for their accurate intonation. His bassoons were also excellent. According to such authenticated information as is available, Denner about 1690 first began the improvement, and afterwards the transformation of the chalumeau, and towards 1696 his ideas matured in the form exhibited in these two instruments preserved at Munich. I will shortly describe them. The smaller, which is only partially preserved, is pitched in high A, and is quite of the old chalumeau type. It is only 28 cm. long. It has two keys, giving A and B♮, placed rather far down from the mouthpiece. The opening for the little finger of the right hand is a double one: if both small holes are closed, low F is obtained; if only one, F♯. The other instrument is in C. It is of finer workmanship, and distinctly bears the mark J. C. Denner. It is 50 cm. long. The mouthpiece is all in one with the body of the instrument, with the lay for the reed turned uppermost. There is a very perfect specimen in ivory of an instrument of this description in the Donaldson Collection at the Royal College of Music, having the lay for the reed on the under side. I cannot go into acoustical technicalities in this paper, but it will be readily understood that Denner's idea (call it invention or what you will) was that this key at the back of the instrument should serve as a "speaker" for ensuring the proper production of the twelfths.

The whole subject was dealt with and authoritatively explained by Mr. Blaikley at a meeting of this Association on December 1st, 1884, in a discussion following a paper "On certain Peculiarities of the Clarinet Family," which will be found reported in the "Proceedings" of the Eleventh Session, 1884-85.

The next improvement was effected by J. Denner, who was probably J. C. Denner's son. He used a bell in place of the cylindrical end. He moved the thumb- or "speaker"-key farther upwards towards the mouthpiece, which facilitated the production of a purer middle register, but he made the hole smaller, so that the B♮ became B♭, which flattening was further increased by the small metal tube extending nearly to the centre line of the bore, which Denner put in to prevent the entry of moisture into the hole in question. This was done about 1720. The instrument now wanted the B♮, so Denner prolonged the tube sufficiently to enable a hole to be bored at the bottom, which when closed with a long key gave B♮, and as an accessory the low E, which remains the bottom note of the normal clarinet to this day. Other specimens of this clarinet with three keys are to be found in several collections dating around 1750. After this three more keys were added—viz., for $\frac{C\sharp}{F\sharp}$, $\frac{D\sharp}{G\sharp}$, and middle $\frac{G\sharp}{C\sharp}$; so that the instrument came to look something like this one which I now show you. [Old clarinet shown and played on.] Thus it remained until the beginning of the 19th century, when Ivan Müller came to Paris in 1809 and introduced his 13-key clarinet, on which he claimed, and with much justice, it was possible to play with correct intonation in every key. A great number of trills were also made possible. Like other innovations, however, it met with opposition, and it was not until long afterwards that its usage became general in military bands. But its coming was an epoch in clarinet-making, not only as regards the key-system but also in the correct boring of the holes from an acoustical point of view. As time went on various other additions and alterations, some good and some bad, were made, but Müller's 13-key clarinet has held its own, and the instrument which Mr. Stutely is playing on this evening is not so very far removed from it. It is a model which was adopted and perfected by the late Mr. George Clinton. But I must not omit to mention one other, a very important and widely-used system, viz., that evolved about 1843 by H. E. Klosé, Professor at the Paris Conservatoire, in conjunction with the firm of Buffet, which is in very many respects fundamentally different from models founded on Müller's clarinet. Broadly speaking, it is an application to the clarinet of Theo. Boehm's system for the flute, and hence it has come to be known as the Boehm clarinet. Its use is practically universal in France, and by no means uncommon in England. That distinguished artist Mr. Charles Draper is an enthusiastic supporter of its superiority over all other systems.

Having sketched the origin of the clarinet, I will now endeavour to trace the steps by which it came into practical use. Its progress during the first half of the 19th century was not rapid.

In a work on the orchestra published at Hamburg in 1713, clarinet music was mentioned by Johann Mattheson, the musician and writer with whom Handel is said to have fought a duel.

The Cathedral of Antwerp possesses (or did possess) the MS. of a five-part Mass, bearing date 1726, by one Adam Joseph Faber, in which a clarinet part occurs. A quotation from this in the masterly treatise on Instrumentation by the Belgian professor Gevaert, shows remarkable precocity: it has a compass from low F to B♭ above the staff (clarinet in C), and is real clarinet music and not a mere "clarino" part.

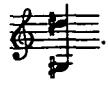
I have it on the authority of the late Dr. Cummings that Handel wrote for two clarinets in his opera "Tamerlano," the date of which is given in Grove as 1724, and also that there is a MS. overture of Handel's in the Fitzwilliam Library at Cambridge containing a clarinet part. In 1751 Jean Philippe Rameau employed the instrument in his pastoral play "Acante et Céphise," as also did Johann Christian Bach in his opera "Orione," given in London in 1753. Dr. Hadow tells us in the "Oxford History of Music," vol. v., that in 1757 Gossec introduced a clarinet into the accompaniment of two songs written for Sophie Arnould's début, and that Wilhelm Friedemann Bach wrote a sextet for two horns, clarinet, violin, viola and 'cello some time before 1767. Gluck in "Orfeo" (1762) and "Alceste" (1767) still confined himself to using the simple chalumeau. Yet all this time the clarinet must have been well known, for Eisel in his work on the musical instruments (published at Erfurt in 1738) gives a complete account of it, mentions its chalumeau register by name, and even asserts that virtuosi could add five or six notes to its compass. Why then did composers not make more use of it? Probably because the tone of the earlier instruments was very hard and coarse, and consequently more suited to playing "clarino" parts. In the first half of the 18th century "clarino" was the name given to the trumpets playing the two highest parts, which parts in all probability came to be given to the clarinet—*i.e.*, the little clarino—owing to its easier handling and somewhat related timbre. Therefore Eisel's "virtuosi" must have been artists of a very inferior kind to even the earliest of the great players to whom I am about to refer: in fact Carl Bärmann, in the Introduction to his great "Clarinet School," contemptuously remarks, "We will not call them artists."

Haydn used the clarinet very sparingly. It is absent from most of his symphonies, and where it does occur the music for it often, though not invariably, resembles a "clarino" part. But

there is a fine trio for two clarinets and bassoon in the 1st Mass, and some important passages in the "Creation."

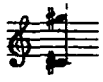
Mozart first heard clarinets in 1777, at Mannheim, where the orchestra was the finest in Europe: and he was so delighted that he wrote home to his father, "Oh! if we only had clarinets! You cannot think what a splendid effect a symphony makes with flutes, oboes, and clarinets." Having them available, he included them in the symphony in D, which he wrote at Paris in 1778; they are here however but sparingly used, and along with trumpets and drums are altogether omitted from the andante. In his seven succeeding symphonies there are no clarinet parts; but in the next one—viz., that in E♭, composed at Vienna in June, 1788—the two clarinets have very prominent parts, to the entire exclusion of oboes. The beautiful passages in thirds in the andante of this symphony are of course familiar to you, and another characteristic piece of writing occurs in the trio to the minuet, where the first clarinet has the melody and the second accompanies it with arpeggios in the chalumeau register. Such form of arpeggio accompaniment occurs very frequently in Mozart, and many later composers have made liberal use of it as being peculiarly suited to the genius of the instrument. In Mozart's next symphony—viz., the G minor, composed in the following month—there were no clarinets in the original version; but Mozart added parts for them later, giving them a great many passages which he had previously allotted to the oboes. If second thoughts are best, it seems strange that this later version is not more frequently used. In his last symphony, the "Jupiter," completed less than three weeks after the G minor, there are no clarinets. In the additional accompaniments to "Acis and Galatea" and the "Messiah," there are important and beautiful clarinet parts.

It is abundantly clear that during the second half of the 18th century a very great improvement and development was going on in clarinet-playing and in the instrument itself, for prominent players or "virtuosi" were beginning to appear.

The first of these was Joseph Beer, a Bohemian, born in 1744, who, after serving as a trumpeter in the Austrian and then in the French army during the Seven Years' War, settled in Paris and began to study the clarinet. He shortly became the finest player in France. He visited Holland, Italy, Russia, and Hungary, meeting everywhere with brilliant success. Later on he settled in Berlin, where he died in 1811. He was as celebrated for the softness and purity of his tone and for the delicacy of his nuances as he was for his execution. In fact, he marks an epoch in the history of the instrument. He is said to have added the key giving  . His best pupils were Michel Yost and

Heinrich Barmann. Michel Yost (generally known as "Michel") was born at Paris in 1754. Beginning as an oboe player, he took up the clarinet under Beer, and became a much-admired artist, playing at the Concerts Spirituels every year with great success. He died young, in 1786. His best pupil was Lefèvre.

François Tausch was born at Heidelberg in 1762. When only fifteen years old he was in the service of the Elector of Bavaria as clarinettist. He went with Winter to Vienna, where he studied for six months, and subsequently to Berlin. Fétis says that he was a rival to Beer and Stadler, with an even more mellow tone. Jean Xavier Lefèvre was born at Lausanne in 1763, and came early to Paris, where he studied under Yost. Having made his name at a Concert Spirituel in 1787, he became principal clarinet at the Opéra in 1791. When the Paris Conservatoire was instituted in 1795, Lefèvre was one of the Professors, and was commissioned to write a "School," which was in use for many years. He had many pupils, and was given the Legion of Honour. He died in 1829. He added the key giving



which was then called the sixth. Lefèvre is said to have disapproved of the experiments which were being made with a view to the improvement of the clarinet, being of the opinion that a multiplicity of keys was injurious to the sonority of the instrument.

The friendship of Mozart for a clarinettist at Vienna, named Stadler (the dates of whose birth and death I regret to have been unable to ascertain), brought into being two works for the instrument which are monuments for all time—viz., the quintet for clarinet and strings and the concerto for clarinet and orchestra, composed respectively in 1789 and 1791. They are both vivid examples of the masterly manner in which Mozart had grasped the capabilities of the instrument. Otto Jahn truly remarks of the concerto: "It is not too much to say that it is the basis of modern clarinet-playing." Most of you are no doubt familiar with the quintet, but the concerto is, alas! very seldom heard nowadays. I find that it has not been played at a Philharmonic Concert since Willman played it in 1838, and as a Fellow of that honourable old Society, I should like to place on record my regret at the neglect of such a beautiful work. I have only heard it played once in its entirety, and that was by Mr. Charles Draper in the early days of the Beecham Orchestra. The excerpts to be played now are the second trio of the minuet in the quintet, and portions of the finale of the concerto, both of which admirably illustrate Mozart's masterly treatment of the instrument.

[Illustrations from Quintet and Concerto.]

The beautiful passages for clarinet appearing here and there in the "Zauberflöte" were no doubt in great measure also due to Stadler, and the elaborate obbligati to two great Arias in "Clemenza di Tito," the one for clarinet and the other for basset-horn, were written specially for that player. I will ask Miss Spencer and Mr. Stutely kindly to let you hear excerpts from the former Aria, "Parto"; but before they do so I would like to draw your attention to the fact that this obbligato was written for a clarinet having an extended compass down to the low C (sounding B♭ in the bass clef), a major third below the bottom note of the normal instrument. I believe that no example of such an instrument is extant at the present day. A fragment of a quintet for clarinet and strings by Mozart (allegro, 93 bars), written for an instrument of this description, has been preserved at Paris.

[Illustration: Recit. and Aria, "Parto."]

The Aria which you have just heard was in the old days very frequently given at the Philharmonic Concerts.

With regard to Mozart's friendship for Stadler, the following passage in Otto Jahn's "Life of Mozart" may be of interest. He says:—

"Mozart's most dangerous qualities were a good-natured soft-heartedness and a spontaneous generosity. He gave as it were involuntarily, from inner necessity. That he was often imposed upon there can be no doubt. Whoever came to him at meal-time was his guest, all the more welcome if he could make or understand a joke, and Mozart was happy if only his guests enjoyed their fare. Among them were doubtless, as Sophie Haibl relates, 'false friends, secret blood-suckers, and worthless people, who served only to amuse him at table, and intercourse with whom injured his reputation.' One of the worst of this set was Stadler, who may serve as an example of the way in which Mozart was sometimes treated. Stadler was an excellent clarinet-player, and a Freemason: he was full of jokes and nonsense, and contrived so to ingratiate himself with Mozart that the latter constantly invited him to his house, and composed many things for him. Once, having learnt that Mozart had just received 50 ducats, he represented himself as undone if he could not succeed in borrowing that very sum. Mozart, who wanted the money himself, gave him two valuable repeater watches to put in pawn, upon condition that he should bring him the tickets and redeem them in due time: as he did not do this, Mozart gave him 50 ducats, besides the interest, in order not to lose his watches. Stadler kept the money, and allowed the watches to remain at the pawnbroker's. Nowise profiting by his experience, Mozart, on his return from Frankfort in 1790, commissioned Stadler to redeem from pawn a portion of the

silver plate which had been pledged for the expenses of the journey, and to renew the agreement for the remainder. In spite of a very strong suspicion that Stadler had purloined this pawnticket from Mozart's cashbox, the latter was not deterred from assisting him in the following year towards a professional tour, both with money and recommendation, at Prague, and from presenting him with the concerto."

I have only time just to mention by name the beautiful trio in which the clarinet takes part with pianoforte and viola, and the exquisite pianoforte quintet with oboe, horn, and bassoon, which last-named Mozart himself considered as one of his best chamber compositions. Nor can I stop to deal with the concertante quartet for oboe, clarinet, horn, and bassoon, with orchestra, which Mozart wrote at Paris, and the manuscript of which was lost and only discovered in quite recent times; nor with the many divertimenti, serenades, and the like, which contain most beautiful writing for the clarinet, used in an extraordinary variety of combinations; for instance, an adagio for two clarinets and three basset-horns, and six delightful little trios for two clarinets and bassoon which are perfect models of part-writing. Mozart's use of the clarinet forms such an important epoch in the history of its music that I think I may be excused for having devoted to it a large portion of the short time at my disposal.

In Beethoven's scoring for the clarinet in his symphonies one may find several traces of the style of Mozart, as for instance the easy and effective passages for the two clarinets in the andante of the 2nd symphony, the arpeggios for the first clarinet in the finale of the "Eroica," and the episode in the 4th symphony where the first clarinet has a melody accompanied by the second with arpeggios in the chalumeau. But one feels Beethoven's own hand at once when one listens to the lovely cantabile solo in the adagio of the 4th symphony, which occurs twice in the movement, first in the dominant and again in the tonic key; and also in the equally beautiful episode in the andante of the "Pastoral" Symphony, where, after the flute and oboe have played as a duet a somewhat similar theme in G major, comes a modulation to E♭ which seems of itself to call for the entry of the clarinet. I will ask Mr. Stutely to play the episode to which I refer.

[Illustration from "Pastoral" Symphony.]

Other prominent passages in Beethoven's symphonies, of more technical difficulty, are the staccato arpeggios in the upper register towards the close of the first movement of the "Pastoral," and the solo in the trio to the minuet in No. 8, in which Beethoven twice takes the clarinet up to G in alt, to be played *pp*, which sometimes causes interesting speculation as to whether it will "come off." Beethoven has used the clarinet in chamber-music

in the well-known pianoforte trio in B♭, and in the beautiful quintet in E♭ for the same instruments as that of Mozart. In the quintet he has given the clarinet a position of great prominence. whereas Mozart made the oboe the leading instrument. They are both masterpieces, but on the whole I think Mozart's is the greater work.

We now come to another virtuoso, viz., Johan Simon Hermstedt, born in 1778. Originally a military bandsman, Hermstedt went with his regiment to Dresden, where he studied, but appears neyer to have had an opportunity of hearing any fine artist whom he might have taken as a model. In 1800 he was engaged as principal clarinet to the Prince of Sondershausen, where he remained till his death in 1846.

Spohr first met Hermstedt in the winter of 1808-9, when the latter came to play at a concert arranged by Spohr at Gotha, and also to ask Spohr to write a concerto for him. Spohr says he "Gladly assented, as from the immense execution, together with the brilliancy of tone and purity of intonation possessed by Hermstedt, I felt at full liberty to give the reins to my fancy." Thus originated the concerto in C minor, published a few years later as Op. 26. In 1810, in response to another request, Spohr wrote another concertò for Hermstedt, which was played with great success at a Festival at Frankenhausen which Spohr was conducting. This was the one in E minor (the only one for the A clarinet), now known as No. 4. In studying Spohr's "Autobiography," I have found a difficulty in tracing the exact order in which these four concertos were composed. The Festival in question seems to have been a very important one, and was reported at great length in the *Musical Journal*, which described this concerto as "one of the most perfect artistic works of the day." The third movement, a Polonaise, comes in for particularly lavish praise, and I should therefore like you to hear a portion of it.

[Illustration from Concerto in E minor.]

It is probably the slow movement of this concerto that Spohr refers to in his amusing story of a concert given by a wealthy amateur of Altona, near Hamburg, who entertained the artists so sumptuously to dinner before the concert that most distressing accidents happened to each of them in turn when they came to perform. I will only tell you what happened to Hermstedt, but would strongly recommend you to read the remainder of the story for yourselves in Spohr's "Autobiography." Spohr says: "Hermstedt now followed with a difficult composition of mine. He, who always when appearing in public went to work with the most nervous precision in everything, emboldened now to rashness by the fumes of the champagne, had screwed a new and

untried reed to the mouthpiece of his clarinet, and even spoke vauntingly of it to me as I mounted the platform to the orchestra. I immediately anticipated no good from it. The solo began with a long, sustained note, which Hermstedt pitched almost inaudibly and by degrees increased to an enormous power, with which he always produced a great sensation. This time he began also in the same way, and the public listened to the increasing volume of tone with wrapt expectancy. But just as he was about to increase it to the highest power, the reed twisted and gave out a mis-tone resembling the shrill cry of a goose. The public laughed, and the now suddenly-sobered virtuoso turned deadly pale with horror. He nevertheless soon recovered himself, and executed the remainder with his usual brilliancy, so that there was no want of enthusiastic applause at the end."

Later on, in 1821, Spohr wrote a third concerto for Hermstedt, the one in F minor. This was played once, but Spohr confesses he had no recollection of how it pleased, and that he had lost sight of it since. There still remains to be accounted for the concerto in E♭ major, published as Op. 57, and generally known as No. 2. I can find no reference to this in the "Autobiography." Besides these concertos, Spohr wrote several other solos for the clarinet, and six delightful songs with clarinet obbligato, and in his chamber works—the nonet, octet, septet, and quintet—the clarinet always has an important part. In particular, the first Trio in the scherzo of the septet for pianoforte, violin, 'cello, flute, clarinet, horn, and bassoon, is such a good example of effective clarinet-writing that I should like you to hear it.

[Illustration from Septet.]

I have already mentioned Ivan Müller and his work at improving the instrument. This forms such an important stage in the development of the clarinet, that I should like to refer to Müller in greater detail.

Born of German parents at Reval, in Russia, in 1781, Ivan Müller went to Paris in 1809, intending to make known his new clarinet with thirteen keys, and to establish an instrument factory. He found in a M. Petit a generous Mæcenas, who supplied him with the means to start his factory, but it did not prosper. He submitted his instrument to a commission, among whom were Méhul and Cherubini, but they reported adversely upon it. This brought about the failure of his factory, but he did not despair, and continued to uphold the superiority of his clarinet, on which he himself played as a very fine artist. Gambaro and Berr both adopted it at the Théâtre Italien, and these two players attracted others. But it was not until long after that its usage became general in military bands. Müller left Paris in 1820, and travelled in Germany and Switzerland, and then came to England. I have an old copy of his "Méthode pour la nouvelle

clarinette," dedicated to His Majesty George IV., and this describes him as a member of the Philharmonic Society of London. I cannot find, however, that he ever played at a Philharmonic Concert. He subsequently returned to Paris, but was never Professor at the Conservatoire, as has been erroneously stated. He died at Bückebourg, in 1854, leaving, besides his "Méthode," a number of works for the clarinet.

The next great player we come to is Heinrich Joseph Bärmann, the friend of Weber and Mendelssohn. Born at Potsdam in 1783, he became a pupil of Joseph Beer, but his ordinary military duties prevented rapid progress. After Jena, however, he gained his freedom, and went to Munich in 1706, where he joined the Court band. In 1811 Weber came to Munich, and he and Bärmann became close friends, and made a tour together to Gotha, Weimar, Dresden, Prague, and Berlin. In 1813 Bärmann visited Vienna, where he excited great enthusiasm. During the Congress he became acquainted with Meyerbeer. Two years later he travelled in Italy, and had a great success in Venice. In 1817 he went to Paris, where his playing was greatly admired. He made many other tours; among them, to England in 1819, where he played compositions of his own at two Philharmonic Concerts. His other journeyings included Russia, Poland, Berlin, Copenhagen, and Hamburg. For many years he was considered throughout Germany as a model of perfection in the art of clarinet-playing. He died at Munich in 1847, leaving between thirty and forty compositions, highly esteemed for their technical value.

In "Letters of Distinguished Musicians" may be found many letters of Weber showing his esteem and affection for Heinrich Bärmann. In a letter to him written shortly before Weber's death, Weber concludes: "Continue to love your old and faithful friend and brother." With possibly one exception, we owe to this friendship all of Weber's fine works for the clarinet—viz., the concertino, the two concertos, in F minor and E♭ respectively, the quintet for clarinet and strings, the variations on a theme from his opera "Silvana," and the grand duo concertante in E♭, the last-named of which alone bears no dedication to Bärmann. It has been suggested that it was composed for Hermstedt at the latter's request, but that Weber would not dedicate it to him out of consideration for Bärmann. In the sixth volume of the "Oxford History of Music," the late Edward Dannreuther describes this duo as a spirited and showy sonata for clarinet and pianoforte, and he further remarks that taken together Weber's show-pieces for wind instruments form a compendium of the good effects the instruments can produce individually. It is clear from Mendelssohn's letters to Bärmann that *his* favourite was the F minor concerto, for on more than one occasion he speaks of anticipating with delight a

visit to Bärmann and hearing him play that concerto. I will ask Mr. Stutely to play an excerpt from the first movement of this concerto, and also a portion of the Finale of the duo concertante.

[Illustrations from first concerto and duo concertante.]

Turning to Weber's orchestral writing for the clarinet one at once thinks of the lovely solo in the "Freyschütz," as to which I cannot do better than quote Berlioz, who evidently had great affection for the instrument. Writing on the clarinet in his "Treatise on Instrumentation,' he says: "Rien de virginal, rien de pur comme le coloris donné à certaines mélodies par le timbre d'une clarinette jouée dans le médium par un virtuose habile. C'est celui de tous les instruments à vent, qui peut le mieux faire naitre, enfler, diminuer, et perdre le son. Delà la faculté précieuse de produire le lointain, l'écho, l'écho de l'écho, le son crépusculaire. Quel plus admirable exemple pourrai-je citer de l'application de quelques unes de ces nuances que la phrase rêveuse de clarinette, accompagnée d'un tremolo, des instruments à cordes, dans le milieu de l'allegro de l'ouverture du 'Freyschütz'! N'est-ce pas la vierge isolée, la blonde fiancée du chasseur, qui les yeux au ciel, mêle sa tendre plainte au bruit des bois profonds agités par l'orage? O Weber!" The episode is perfectly familiar to you, and it is hardly worth playing it here, where we cannot get the atmosphere of the string tremolo accompaniment which is indispensable to the effect. Another well-known clarinet solo, shorter but most expressive, occurs in the "Oberon" overture, and there is also a notable passage in the second Act of "Euryanthe." A favourite device of Weber's was the use of the low notes of the clarinets, in thirds, in "sustaining sinister harmonies" as Berlioz expresses it. Such use appears in "Freyschütz" both in the overture and also accompanying Zamiel's entries in the opera.

With regard to Schubert's orchestral treatment of the clarinet I cannot think of anything much to notice besides the beautiful solos in the second movement of the "Unfinished" Symphony, the first of which is a very trying test of sustained cantabile playing, and the dialogues between the wood-wind which occur in the Ballet and the Entr'acte in B♭ of "Rosamunde," where the clarinet is prominent, as well as the very characteristic episode for two clarinets in the Shepherds' Melody in that work. The octet is said to have been written for an amateur clarinettist, Count Troyer, chief officer of the household to the Archduke Rudolph, Beethoven's patron. At all events the clarinet part is of very great importance and interest throughout. The duets which it has with the violin and the horn respectively in the slow movement are passages of surpassing beauty. Written in 1828, shortly before his death, Schubert has left us a magnificent song

for soprano voice with clarinet obbligato. This was composed for Anna Milder-Hauptmann, a celebrated soprano (1785-1836), and one of the first exponents of the title-rôle in Beethoven's "Fidelio." The song is of great length, and consists of three distinct sections, the words of which are drawn from different sources, the idea being to give the singer every chance of displaying her varieties of style. It seems an act of vandalism to make any cuts in this masterpiece, but what Miss Spencer is about to sing will properly illustrate the three different styles.

[Illustration: "Der Hirt."]

There is nothing of particular interest in Schumann's orchestral writing for the clarinet. He left two pieces of chamber-music for the instrument, viz., the three Phantasie-stücke for pianoforte and clarinet, and the "Fairy Tales," four movements for pianoforte, clarinet, and viola, in neither of which is the clarinet-part particularly suited to the genius of the instrument, though they both contain some beautiful music.

Mendelssohn took full advantage of the capabilities of the clarinet in his orchestral works. He uses the chalumeau register with great effect in the first movement of the "Scotch" symphony, whilst in the second movement, besides announcing the subject, founded on "Charlie is my darling," the clarinet has a number of elaborate passages. In the "Italian" symphony the two clarinets are used with telling effect in the so-called "Pilgrims' March." The beautiful episode towards the close of the "Hebrides" overture is well known, where the first clarinet plays the second subject and after a few bars is joined by the second clarinet in thirds. There are some rapid staccato passages in the scherzo of the "Midsummer Night's Dream," one of which is described in Grove as "almost unplayable." Mendelssohn also used the clarinets to reinforce violas or 'cellos in unison, as, for instance, in the second subject of the first movement of the "Hymn of Praise," and in the second subject of the "Ruy Blas" overture. The beautiful undulating arpeggio passages for the two clarinets in the "Melusine" overture, and the dainty little flashes of arpeggio in the finale of the violin concerto, are also very characteristic

It is very regrettable, and somewhat surprising, having regard to his intimacy with the Bärmanns, father and son, that the only pieces of chamber-music which Mendelssohn has left us containing a clarinet-part are the two brilliant duos for clarinet and basset-horn with pianoforte accompaniment (Op. 113 and 114) which abound in graceful passages such as could be shown off by no other than these particular instruments. Now that the basset-horn has been revived as an orchestral instrument by Strauss and others, it is permissible to hope that these duos may sometimes be given a hearing.

Mendelssohn's esteem and affection for Heinrich Bärmann are vividly shown in the letters which may be found in "Letters of Distinguished Musicians" to which I have already referred. They are deeply interesting and, in places extremely humorous. A passage in a letter of introduction to a Russian pianist named Kohlaeif indicates what Mendelssohn thought of this great player. He writes: "He is one of the best musicians I know, one of the few who carry everything along with them, and who feel the true life and fire of music, and to whom music has become a speech. And as I feel quite certain that his playing will enchant you as much as it enchants me, and that it will be also a pleasure to you to become acquainted with such an able and kind-hearted man, I give him this letter to you," &c. But one of the most remarkable features of these letters is the disparaging remarks which Mendelssohn makes in them with regard to the clarinet-playing, and indeed the orchestras generally, in Italy, at Paris, and at Berlin. For instance, he says: "All the clarinet players I heard in Italy must have been born with a wooden leg, one always feels inclined to throw them something into the orchestra, it all sounds so feeble and miserable," and similar remarks about Paris and Berlin. This it must be remembered was in the early 'thirties of the nineteenth century, and I must confess it puzzles me considerably, for at this time there were other fine players besides Heinrich Bärmann, three of whom I must specially mention, viz., Gambaro, Berr, and Klosé.

Jean Baptiste Gambaro was born at Genoa in 1785, and after having been conductor of an Italian military band, settled in Paris in 1814, where he set up a musical instrument business. In 1816 he became principal clarinet at the Théâtre Italien, where Berr played second to him and was influenced for good by Gambaro's fine tone and expressive cantabile playing. He died in 1828, aged only forty-three, leaving a considerable quantity of music.

Frédéric Berr was born at Mannheim in 1794. He learnt the violin, the flute, and the bassoon, on the latter of which he became a very fine player. Becoming bandmaster of a French regiment, he found it necessary to study the clarinet. He applied his knowledge of violin-bowing to improving his phrasing on the clarinet, which gave great finish to his playing. In 1819 he went to Paris, and became bandmaster of the Swiss Guards. Reicha gave him lessons in composition. Berr then began to neglect the bassoon for the clarinet, and after hard work became a clarinettist of the first rank. He succeeded Gambaro as principal at the Théâtre Italien, and soon became famous for his beautiful readings of the clarinet passages in the operas. As a composer he was most prolific, writing many works for clarinet and bassoon, five hundred pieces for military band, forty Suites for wind-bands, and a large amount of chamber-

music. On the death of Lefèvre he became professor at the Conservatoire. In 1832 he was appointed solo clarinet to the King, and in 1835 was given the Legion of Honour. In 1836 the Government placed in his hands the creation and direction of the Gymnase Musical Militaire, which position he retained till his death in 1838. It was for this institution that he wrote his "Méthode complète de Clarinette," which remains a standard work to this day.

Hyacinthe Éléonore Klosé, a native of Corfu, came to France when quite young and entered a military band. He became the pupil of Berr, whom he succeeded as Professor at the Conservatoire. He had a fine tone and style corresponding to those of his master. About 1843, in conjunction with the firm of Buffet, he brought out a new clarinet, to which wherever possible the system of the Boehm flute was applied. For this he wrote a special "Méthode." He was also professor at the Gymnase Musical Militaire. Klosé left a large number of compositions of various kinds for the instrument, of high technical value.

With such artists as these in existence it does seem to me an extraordinary thing that the standard of clarinet-playing in the European capitals should have been so low as would appear from Mendelssohn's scathing remarks in his letters to Heinrich Bärmann. I must mention another great clarinettist of the first half of the nineteenth century, who for virtuosity seems to have stood upon a plane by himself; I mean Ernesto Cavallini, who was born at Milan in 1807, and when quite a young man became principal clarinet in the Scala Orchestra. He travelled in Germany, and went to Petrograd to become Professor at the Conservatoire and principal clarinet at the Imperial Theatre and in the Court band. He resided in Russia for fifteen years, and then returned to Milan, where he was appointed Professor at the Conservatoire. He twice visited London and played at Philharmonic Concerts Fantasias of his own composition. Fétis speaks of his execution as marvellous and his breath as seemingly inexhaustible. Lazarus said that he might be called the Paganini of the clarinet for his wonderful execution, though his tone was not of the purest. He always used the old six-keyed clarinet, and one has only to glance at his compositions to appreciate the style of player he must have been. He died at Milan in 1873.

I am now glad to be able to turn to our own country for a great player. Thomas Lindsay Willman, described in Grove's Dictionary as "the most celebrated of English clarinettists"—it is curious that he is not mentioned by Fétis or Pougin—was of German extraction, and came to London in the latter part of the eighteenth century. In 1816 he became principal clarinet in the Opera and other chief orchestras, and also bandmaster of the Grenadier Guards. His tone and execution were said to be

remarkably fine, and his concerto-playing admirable. Between 1817 and 1839 he played as soloist or in chamber music at no fewer than forty-nine concerts of the Philharmonic Society. He played Mozart's concerto in March, 1838, and also one of Spohr's. In those days Beethoven's septet was very frequently played at the Philharmonic, and Willman always took the clarinet part in this. He is mentioned by Mendelssohn in a letter to Heinrich Bärmann dated September 5th, 1832. The latter it appears had written some article in connection with the clarinet which Mendelssohn had unsuccessfully attempted to get into the French papers, and then translated into English and sent it to an editor in London. Mendelssohn writes: "But I fear that in England the proposal will not meet with the sympathy you expect, for there, as you are aware, they cling very much to things as they are, and are shy of any novelty, and for this reason their clarinet-player Willman is all in all to them." I think that this remark of Mendelssohn's goes far to prove that Willman must have been a very popular artist. He died in 1840. Willman appears to have been succeeded by Joseph Williams as principal in the Philharmonic Orchestra. Between 1840 and 1862 the last-named artist played at fourteen of the Philharmonic Concerts in chamber music or obbligati. He was also for many years principal clarinet in Queen Victoria's Private Band.

Meanwhile composers were beginning to get somewhat over-exacting in their use of the clarinet, for we find Carl Bärmann in the Introduction to his great "Clarinet School" complaining as follows: ". . . in modern times, when many composers treat wind-instruments like the string-quartet without regard to human lungs and the technical possibility of execution. If we compare the clarinet-part in one of Mozart's or Cherubini's orchestral scores with that of the score of any modern opera, we shall easily discover the difference of treatment—in the former case the composer restrains his genius, out of consideration for the capacities of the instrument, in the latter no such consideration is found, and the chief aim seems to be to produce effect, at whatever cost to the player. I allude here of course only to those composers who overload their instrumental scores, while I cheerfully recognise the beauty of modern richer instrumentation as applied by masters like Mendelssohn, Auber, Rossini, and others." One wonders what Carl Bärmann would have said could he have seen the clarinet-parts of, say, "Elektra" or "Petrouchka." But even Rossini himself was not free from reproach in this respect, as witness the parts in the Overtures to "Semiramide," "Otello," and "Gazza Ladra." Verdi makes frequent and important use of the clarinet. He often writes for the two clarinets in thirds accompanying two voices, and he is also very fond of accompanying a solo voice with mezzo-

staccato arpeggios in the chalumeau register with nothing else going except a bass; and when the singer (as singers have been known to do) takes liberties with the tempo, these arpeggios become ludicrously jerky.

Berlioz, in spite of the admiration he expresses for the clarinet in his "Treatise on Instrumentation," does not seem to have given it anything very grateful in his works. It may be noted that he uses an E flat clarinet in the last movement of the "Symphonie Fantastique," which is probably the first instance of the introduction of that instrument into the orchestra.

Meyerbeer took full advantage of the dramatic powers of the clarinet, and also wrote for the bass-clarinet with fine effect. He was the first to understand the capabilities of the latter instrument.

In the finale of the "From the New World" symphony of Dvořák occurs a fine declamatory passage for solo clarinet with string tremolo accompaniment, and in the slow movement of the same symphony there is a striking passage where the cor anglais is accompanied in tenths by the clarinet in the lower register. The instrument also has prominent parts in some of Dvořák's Slavonic Dances, and in at least one other of his symphonies.

Tchaikovsky gives the clarinet a most expressive solo in "Francesca da Rimini," and in his fifth symphony the two clarinets in unison give out the opening subject in the low register with telling effect. In the "Casse Noisette Suite" the weird, goblinesque effect of the bass-clarinet accompanied by the celesta will be remembered: as also the device in the first movement of the "Symphonie Pathétique" by which the bass-clarinet continues a slow downward passage pianissimo after the A clarinet has reached the limit of its register.

Here and there in Brahms's symphonies occur short passages of great beauty for the clarinet; on the whole his method of scoring seems somewhat to resemble that of Schubert. But it is of his chamber-works that I wish to speak particularly, and this brings me to another virtuoso, viz., Richard Mühlfeld. Born in 1856, he became a member of the Grand Ducal Orchestra of Meiningen, Germany, in 1873, as a violinist. Subsequently he took up the clarinet with conspicuous success, and soon became principal clarinet in that orchestra and later on at the Bayreuth Festivals.

I am indebted to Florence May's "Life of Brahms" for the following facts about Brahms's chamber works for the clarinet.

Mühlfeld had gained a reputation as a soloist by his performances of Weber, whose concertino had been introduced by him at Meiningen on December 25th, 1886, the hundredth anniversary of the composer's birth. Brahms since that date had frequently heard him play; and in 1891, when on a visit to Meiningen, he asked for a private recital with only himself as

audience, in the course of which the clarinettist played him many pieces from his répertoire and discussed the instrument with him. This resulted in the composition of the trio and quintet, which were performed from the manuscript before the ducal circle at Meiningen Castle in November, 1891, the trio by Brahms, Mühlfeld, and Hausmann, the quintet by Mühlfeld, Joachim, Hausmann, and two members of the Meiningen orchestra. The works were performed at the Joachim Quartet Concert at Berlin on December 12th, 1891, and met with phenomenal success, the adagio of the quintet having to be repeated. The quintet was introduced to a London audience at the Monday Popular Concert of March 28th, 1892, by Mühlfeld, Joachim, Ries, Straus, and Piatti, and repeated on the following Saturday, when the trio was also played by Miss Fanny Davies, Mühlfeld, and Piatti. Since that time both works have become familiar to us in this country, the quintet probably being done more frequently than the trio, which has of late been somewhat neglected, though personally I think that its adagio contains as fine music as any movement in the two works.

The two sonatas for clarinet and pianoforte, the last of Brahms's chamber-music works, were completed during the summer of 1894, and the first private performance of them took place in September of that year before the ducal circle of Meiningen. In the following November Brahms and Mühlfeld played the sonatas to Madame Schumann, then in her seventy-sixth year, and we are told that the illustrious lady herself took part on that occasion with Mühlfeld and Joachim in Mozart's clarinet trio. The sonatas were played in London for the first time in June, 1895, by Mühlfeld and Miss Fanny Davies.

Mr. Stutely and Mr. Walthew will now play two excerpts from the second sonata, the one in E♭ major.

[Illustrations.]

With regard to these sonatas, Miss May says in her book :— "The more familiar they become the more firmly will they root themselves, as we believe, in the affections of the lovers of Brahms's music. The fresh, bounding imagination of youth is indeed not in them, nor would we wish it to be there ; but both works are pervaded by a warmth and glow as of sunset radiance, which, reflecting the spirit of the composer as he was when he wrote them, fill the mind of the listener with a sense of the mellow beauty, the rich pathos, the unwavering sincerity of his art."

As for Mühlfeld himself, he was undoubtedly a very fine artist; his phrasing was carried to a high pitch of perfection, but his tone and execution at times left much to be desired. The somewhat extravagant praise that was lavished upon him when he visited this country was, I think, in some measure due to our extraordinary national habit of glorifying foreigners at the

expense of our own people, a habit which this terrible war is fortunately doing much to destroy. We have had, and still have, players in some respects his equal, and in others clearly his superior. To mention only the latest performance of the Quintet which it was my good fortune to hear—I mean that by one of our leading clarinettists and the London String Quartet only a few weeks ago—nothing could have exceeded the beauty of tone, the perfection of phrasing, and the ensemble to which we were then treated. But at the same time we do not forget that it was due to Richard Mühlfeld's playing that Brahms left us these lovely works, and we honour his memory accordingly.

On a certain occasion in 1895 the Brahms clarinet quintet was being rehearsed at the Royal College of Music, and an eminent musician at the College declared that no modern composer could write for this combination of instruments without showing Brahms's influence. Thereupon a young student named Samuel Coleridge-Taylor, then only twenty years of age, took up the challenge, and shortly afterwards produced his quintet in F♯ minor, which was played for the first time on July 11th, 1895. The critics spoke well of it, and we are told that Sir Charles (then Doctor) Stanford, with whom the work had been written as a College exercise, found it interesting enough to take with him to Berlin shortly afterwards to show to Joachim. The latter was sufficiently attracted by it to rehearse it with his Quartet. Coleridge-Taylor had falsified the prophecy of the "eminent musician," whoever he may have been.

The quintet is a work of absolute originality, and bears no resemblance to Brahms from beginning to end, unless it be in the masterly manner in which both composers, each in his different style, have blended the clarinet-tone with the strings. Coleridge-Taylor's quintet deserves to be far better known than it is; it is the only one (and a good many others have been written) that in my opinion deserves a place alongside of those of Mozart and Brahms.

I find that I have omitted to mention two very great clarinettists who were contemporaries—the one English, the other German. I mean Henry Lazarus and Carl Bärmann.

Henry Lazarus was born in London in 1815. He succeeded Willman as principal clarinet at the Opera, and the chief concerts in London and the provinces. His tone and phrasing were particularly beautiful. He appeared as soloist at a Philharmonic Concert on March 24th, 1851, when he played a concertino by Molique, a light but graceful and effective work, which has never been published. Lazarus became Professor at the Royal Academy in 1854, and at Kneller Hall in 1858. He gave a farewell concert in St. James's Hall on May 31st, 1892, and died in London on March 6th, 1895.

Carl, son of Heinrich Bärmann, was born at Munich

in 1820, and taught by his father the clarinet and basset-horn. In 1838 and 1839 father and son made a tour in Germany, Holland, and Belgium; and at Paris they made a great success at a concert of the Conservatoire. On returning to Munich, Carl resumed his studies, and became almost the equal of his father, whom he succeeded in the Royal Orchestra. He died in 1885, leaving a number of compositions of great merit, and a "Clarinet School," which is a monumental work. I have in my possession a photograph of Carl Bärmann, on the back of which is written in German: "Mr. Lazarus, from his friend, Carl Bärmann, Munich, 1st May, 1868"; but how their friendship arose, or where the two artists met, I have never been able to find out.

Forming a link between the last-named great players and those of the present time, I must mention two very prominent artists, viz., George Clinton and Julian Egerton.

Born at Newcastle in 1850, George Arthur Clinton studied the clarinet under his father, a bandmaster. When only seventeen he was appointed principal clarinet in Queen Victoria's Private Band, a position which he held until 1900. In 1873 he became principal in the Philharmonic Orchestra, at whose concerts he appeared five times as soloist. In 1874 he became principal in the Crystal Palace Orchestra, where he remained for twenty-four years, appearing frequently as a soloist, playing the concertos of Mozart, Spohr, Weber, &c. In 1875 he joined the Royal Choral Society's orchestra, in which he remained until his death. He was also at the Royal Opera for a few years from 1879. In 1890 Clinton was appointed Professor at Kneller Hall, the Royal Academy of Music, and Trinity College, London, positions which he held up to the time of his death. From 1896 to 1903 he gave chamber-music concerts at the Queen's (Small) Hall, at which were performed many works for wind instruments either alone or in conjunction with strings. He was an extremely brilliant executant, and a most conscientious and thorough musician. He died in 1913. I have dwelt somewhat at length on his career owing to my great esteem for him, both as a friend and as a master.

Julian Egerton, whose father had played with both Willman and Williams, was another very prominent clarinettist. He played with Clinton for many years in Queen Victoria's Private Band, and was principal at most of the great provincial Festivals, and at the Richter Concerts in London from the time of their commencement in 1876. He was well known to habitués of the Popular Concerts in St. James's Hall, where the Beethoven septet and the Schubert octet were regularly given twice each season. I have a vivid recollection of his beautiful playing in these performances. I am glad to say that Mr. Egerton is still with us, enjoying his well-earned leisure.

Having dealt with all these artists, I must now return to the composers.

Wagner's scoring for the clarinet in his music-dramas was a very marked advance as regards the technique of the instrument on anything that had been written previously. He understood the instrument thoroughly, and his passages for it are laid out so as best to show its capabilities. Prominent passages for it are very numerous, although they are not usually of any great length. It is difficult to select an illustration, but perhaps an excerpt from the "Meistersinger," 4th Scene of Act 2, and also from the 4th Scene of Act 2 of the "Walkyrie," will serve the purpose as well as any.

[Illustrations not played owing to lack of time.]

In "The Ring" Wagner almost invariably makes use of a third clarinet (in addition to the bass-clarinet), writing passages for the three clarinets in independent parts. A striking example of this will be found in the prelude and 1st Scene of Act 3 of "Götterdämmerung," where the three B flat clarinets are very prominent in three-part harmony. In the "Fire-music" of the final Scene in the "Walkyrie" a clarinet in D is employed in its high register, blending in a wonderful fashion with the crackling sounds of the high harp-strings and the sparkling notes of the piccolos. At the end of the second Act of "Tristan" there occurs a very fine passage for the bass-clarinet. Before leaving Wagner it may be of interest to say that in 1905 I saw it somewhere stated that an unpublished adagio for clarinet and strings of his had been discovered and played at Würzburg. It was said to be dedicated to Christian Rummel, a clarinettist, composer, and conductor, who died in 1849 I made inquiries, but was told that there was no likelihood of this work being published at that time, and I have seen no mention of it since. It would have been extremely interesting to see how Wagner treated the clarinet in chamber-music.

Of Richard Strauss it may be said that his requirements as regards clarinet-technique are still more advanced than Wagner's. The latter's passages almost always have beauty and symmetry. Strauss seems to strive to astonish and startle as well as please. He certainly succeeds in doing the former; whether he pleases is an open question for each of us individually to decide.

Mr. Stutely, who has played the operas at Covent Garden as principal clarinet under Strauss himself, tells me that the demands on the clarinet-player are very severe. There occur extraordinarily complicated passages, to be played at such lightning speed that the very mechanism of the clarinet is inadequate to articulate them. As Mr. Stutely puts it: "You play the beginning and the end and trust to providence for the remainder!" On the other hand, the desired effect seems to be

made by such methods, for so the composer himself told the Covent Garden orchestra. In "Elektra" and "Salome" Strauss uses a whole family of clarinets, viz., an E♭, two B♭'s, two A's, a bass-clarinet, and two basset-horns; the last-named being used with particularly happy effect. One extraordinary instance of the use of a "collection" of clarinets, as one might term it, occurs in the finale of "Elektra," where the five clarinets together sustain E♭ *in alt* in unison *fortissimo* for a number of bars, while Clytemnestra is being murdered behind the scenes. Moreover, in order further to intensify this dying shriek or yell, Strauss asked the players to hold the bells of their instruments over the music-desks. A better example of "frightfulness" expressed in terms of music can hardly be imagined! Contrasted with this and similar instances of frightfulness, we have the delightful little melody for solo clarinet in Act 1 of the "Rosenkavalier," which is really Mozartian in its beauty and expressiveness. I will ask Mr. Stutely to play it to you, and to leave Clytemnestra's high E♭ alone on this occasion, for even with my assistance he could not do it justice.

[Illustration from "Rosenkavalier."]

Turning to the modern Russian composers, some of their writing is, if possible, even more advanced than that of Strauss. In "Cleopatra," the music of which was written by five of these composers in collaboration, occurs a very striking example of a solo for the E♭ clarinet, of considerable length and great technical difficulty. In "Scheherazade," by Rimsky-Korsakov, there are several important and telling cadenzas for the clarinet which you no doubt recollect. In "The Fire Bird" and "Petrouchka" of Stravinsky, "Thamar" of Balakirev, and the "Prince Igor" dances of Borodin, occur most elaborate passages of great difficulty. In "Petrouchka," which was played twice last season at the Philharmonic Concerts, there is a very clever imitation of a hurdy-gurdy played by three clarinets and bass-clarinet. The usual broken and missing note which is a feature of such instruments as the hurdy-gurdy, causing a gap in the melody, is duly omitted in the instrumentation with a most realistic and comic effect. Indeed, I understand that when the work was first rehearsed the players themselves were so taken in that they were asking each other whose instrument it was that was so out of order!

Having already mentioned Sir Charles Stanford in connection with the Coleridge-Taylor quintet, I will now endeavour to deal with his compositions for the clarinet. First, he has given us the "Three Intermezzi" for clarinet and pianoforte, an early work full of character and originality. Then comes the concerto with orchestra in A minor and major, Op. 80, a work which, as Mr. Cecil Forsyth has truly remarked in his valuable book on orchestration, "gives a brilliant résumé of the clarinet-technique

of the present day." It is written in one continuous movement without a break, and consists of an opening allegro, an andante moderato, and a final allegro. It is, however, so constructed that the andante takes the place of the middle or development section of the ordinary first movement form, and the finale that of the recapitulation. The themes of the opening allegro recur in the finale transformed into $\frac{2}{4}$ time, and are there treated in rondo fashion. The combination of these three sections, therefore, makes a complete single movement as well. The concerto, the MS. of which is dated July, 1902, was brilliantly played by Mr. Charles Draper at the Philharmonic Concert on June 2nd, 1904, and I should like to express the wish that it may soon be given another hearing. Three excerpts from it are quoted in Forsyth's "Orchestration" as illustrating many points in the technique of the instrument. The third composition is the sonata in F major, Op. 129, for clarinet and pianoforte, which was first heard only a few weeks ago at one of Mr. Dunhill's concerts. Played by Mr. Charles Draper and the concert-giver, it made a very great impression. A striking feature is the adagio middle movement entitled "Caoine" (pronounced "keen"), an Irish lament, in which the clarinet has some very fine declamatory passages as well as tender phrases. Taken as a whole, it seems to be as perfect an example of clarinet-technique as the concerto.

A long cadenza for a solo instrument, and particularly a wind instrument, is I think an unusual feature in an orchestral work, but such an episode, allotted to the clarinet, has been introduced by Mr. Granville Bantock in his orchestral drama "Fifine at the Fair." Written for the A clarinet playing in one flat, it is forty bars in length, and shows a very intimate knowledge of the capacity of the instrument both in bravura and cantabile passages. A rather remarkable point about the use of this cadenza is that while obviously and unmistakably in the key of D major, and seemingly preparing the listener for something to follow in that key, the last note of the clarinet has no sooner died away than the basses and trombones, in a short passage of six bars, modulate to the dominant-seventh of E major, in which key the subsequent section of the work then proceeds.

Debussy has written prominently for the clarinet in some of his works, such as "L'Enfant Prodigue" and "L'Après-midi," and has given us a "Rhapsodie" for clarinet and orchestra and a "Petite Pièce" for clarinet and pianoforte.

It is quite impossible in this paper even to mention by name the many concerted works by lesser composers in which the clarinet has a part. I have already dealt with the subject exhaustively in the article on "The Clarinet in Chamber-music" which I had the honour to write for Mr. Cobbett's Chamber-music Supplement to that valuable little paper *The Music Student* in November, 1914. But before I conclude I

should like to say a word about works for the clarinet and pianoforte, a class of composition which is naturally of very great interest to the amateur in particular. And first I should like you to hear an example from the pen of the talented musician who has been so ably presiding at the pianoforte this evening, Mr. Walthew. The pieces to be played are two numbers from his "Mosaic in Ten Pieces," a work of remarkable originality, as I think you will agree after hearing them.

[Illustrations.]

After the recent performance of Sir Charles Stanford's sonata for pianoforte and clarinet which I have already mentioned, we were treated to some extraordinary effusions in the Press, the tenor of which was that the clarinet is an unsatisfactory instrument for anything in the nature of a solo sonata, owing (as it was said) to its comparative inflexibility and somewhat monotonous tone-colour; and one gentleman went so far as to deliver himself of the dictum that "Even Brahms could do nothing with it." I should like emphatically to contradict these statements here and now, though some may think them unworthy of notice. In an article dealing with the last paper that was read before this Association, the subject of which was "Some Curiosities of Musical Criticism," we were told by a critic and writer on music, for whose opinion I have the highest respect, that the object of criticism is to promote the development of the appreciation of art by the public. That is exactly why I think it worth while to notice such criticisms as those to which I have referred. They mislead "the man in the street," who looks to the critic to help him to form correct views about subjects of which he is ignorant, and therefore erroneous statements of this sort do a great deal of harm and deserve to be noticed and contradicted.

Of course, the correct opinion is diametrically opposite. The particular beauty of the clarinet lies in its extraordinary flexibility of tone and its unique capacity for light and shade, ranging from a very powerful fortissimo to an almost inaudible pianissimo; in fact, in the words of Mr. Hadow in the "Oxford History of Music," it is "an instrument which we should probably rank next to the violin for beauty and expression." Hence composers such as Weber, Schumann, Brahms, Niels Gade, and our modern musicians, Sir Charles Stanford, Mr. Walthew, Dr. Harford Lloyd, Mr. Donald Tovey, and the late W. Y. Hurlstone, besides many eminent French composers—and it may be many also of other nationalities, of whom I am ignorant—have all thought it worth while to write for clarinet and pianoforte, and have given us many valuable and delightful examples of their genius under this heading.

Ladies and Gentlemen, I thank you for your very kind attention, and in conclusion I should like to express my warmest thanks to Mr. Stutely not only for his delightful playing of the illustrations, but also for much invaluable assistance in the subject-matter of this paper, to Miss Spencer for her beautiful singing, and to Mr. Walthew for so ably presiding at the pianoforte.

DISCUSSION.

THE CHAIRMAN,—The lecturer has found it necessary, on account of the hour, to omit a good deal of the valuable written matter which he brought with him. But a full paper like this is just what is wanted in the printed volume, where it will later appear; and the volume has a good circulation. The programme of illustrations also has had to be somewhat curtailed, and I fear that I cannot invite the usual discussion; though I am aware that there are one or two clarinet experts present, and the subject itself is fascinating. There is nothing more dramatic or romantic in musical technical history than the rise of the clarinet from being the decidedly ugly duckling of wind instruments to being what it now is—a swan of the orchestra, second to none in beauty. There is no official definition of the time-arrangements at the meetings of this Association, but as we are living now under seriously-disturbed conditions in the way of securing evening audiences, it may be of service if I mention here from the chair what those arrangements are. The chair is taken at 5.15. After business the lecture generally begins at 5.20. It is expected to occupy in delivery from forty-five minutes to an hour. If musical illustrations are introduced, the total time for the lecture may be put at from an hour to an hour and a quarter, the latter being a maximum. Discussion after the lecture is the immemorial privilege of the audience at these meetings. The chairman of the day endeavours to terminate proceedings, and liberate the audience, not later than 6.50. We cannot part to-day without a tribute to our entertainers. Our lecturer, Mr. Oscar W. Street, represents as hon. secretary the oldest musical society in the world, the London Madrigal Society, founded in 1741, and so 175 years old. He and his father, who preceded him, have between them represented forty-five years of hon. secretaryship of the Society. Our own Association, to which he brings this paper, has attained the

respectable age of forty-two years. Mr. Street is a distinguished amateur player of the clarinet, and an enthusiastic expert on its history and construction. I think you will say that his paper is full of most useful and entertaining matter. Mr. Herbert W. Stutely, a former pupil of the late Mr. George Clinton, has had, though still very young, a rapid rise as an orchestral player, and is from this year onwards first clarinet at the Philharmonic. Mr. Richard H. Walthew is well-known as a music-director at the South Place Institute and elsewhere, and has a remarkable talent for chamber-music composition in a very pure style. Miss Beatrice Spencer is, as you will have heard, a charming vocalist in many styles. It is only due to the lecturer, and to the artists whom he has secured for his purpose, to say that the musical performances to-day have been of a standard rarely heard in mere illustration of a lecture, and exceedingly gratifying to this Association.

A hearty vote of thanks to lecturer and performers was then passed.